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ABSTRACT

This paper presents an approach to the improvement of qualitative research courses in graduate schools, based on the case study of a graduate class. The study sought to link research to teaching through a qualitative research workshop. The course was developed to promote two goals: (1) community-building among graduate researchers, and (2) creative flexibility in how data is interpreted, and employs the use of conventional (systematic, analytical, and exploratory) and alternative (artistic, interpretive, and impressionistic) approaches to present qualitative data. Twenty-two graduate students from various fields participated in a classroom study in 1998 of a research workshop that included reflection on alternative data sources and techniques such as collages, poems, videos/films, photographs, stories, and conversations. It is argued that experimental forms of inquiry can advance the research workshop as a place for stimulating fresh ideas that engage the qualitative development of graduate students and their texts, and can provide a context and methodology for studying and guiding collaborative, self-directed learning. Students' comments from course evaluations indicated that they benefitted from the quality of the course experience, interpersonal growth, professional and intellectual development, and creative experimentation. (Contains 27 references.) (MDM)

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LINKING RESEARCH AND TEACHING IN QUALITATIVE COURSES

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LINKING RESEARCH AND TEACHING IN QUALITATIVE COURSES

Abstract

The author offers an innovative and practical approach to the complex, intangible dynamic at work in the improvement of qualitative research courses in colleges. Important issues in graduate student research development are investigated and also demonstrated through applications of nontraditional methodologies. The author argues that educators need to connect research to pedagogy and to share their discoveries. Pedagogical issues in qualitative research, curriculum, and teaching/learning contexts have yet to become a major focus in current scholarship. Educational research is linked, in this study, to the development of new qualitative methodologies in the classroom. The research workshop provides a context and methodology for studying/guiding collaborative, self-directed learning. This paper asks: How can we engage graduate students in their own qualitative research development within a short time frame? Also, What are some strategies for, and challenges to, this process?

LINKING RESEARCH AND TEACHING IN QUALITATIVE COURSES

The development of graduate students as qualitative researchers is an important issue that requires the attention of the academic community. University faculty can foster practical approaches to increase the potential for experimentation with qualitative inquiry methods at the college level. This discussion focuses on a pedagogic innovation in a higher education setting in Florida. It highlights the activity of a community of graduate researchers that used an emancipatory learning model to promote new forms of qualitative analysis and display. By emancipatory learning model I mean social change in education that supports the development of graduate students as qualitative researchers. I value discovery, creativity, analysis, flexibility, balance, holism, community, and personal elements in the graduate student research experience. I believe that their inclusion in the classroom can help students to expand their thinking about and experience of qualitative research, data analysis, and representation.

The current proliferation of paradigms in educational research emphasizes creative and analytic experimentation, and includes one known as arts-based (e.g., Barone & Eisner, 1997; Blumenfeld-Jones & Barone, 1997; Denzin, 1997; Diamond, Mullen, & Beattie, 1996; Diamond & Mullen, 1997; Eisner, 1997). Entire issues of educational journals have been devoted to the relationship between art and research, and specifically to the role of experimental texts in representing and theorizing teaching and research (see, e.g., Barone, 1995; Bresler, 1995). Moreover, Qualitative Inquiry has come to exist as a major outlet for research that encourages nontraditional discourse and textual innovation (see, e.g., Finley & Knowles, 1995). This forum provides a solution to Eisner's (1997) concern that academic journals have yet to accommodate alternative modes of representation that include graphic displays.

Linking Research and Teaching

Pedagogical issues in qualitative research, curriculum, and teaching/learning contexts do not have sufficient stature in current scholarship. Educational research still needs to be linked to teaching and to classroom demonstrations and practical applications of qualitative methodologies. Many qualitative researchers write about their field-based settings and discoveries, but few use the classroom as a research site that offers insight into the significance of learning for graduate students. Lincoln (1998) has articulated this need for educators to connect research to pedagogy, a position that reinforces and expands my own thinking:

> There is little doubt that the human sciences are engaged in an extended and sometimes vociferous debate about research paradigms and methods. But in the collegial dialogue, we sometimes forget about a significant but largely silent group of stakeholders. As a result, we need to enlarge the discussion so that we talk not just about research, but about the link between research and . . . teaching. (p. 3)

In my view, notable exceptions include qualitative works by those who link their research to teaching and who draw upon the contributions of student-researchers (e.g., Connelly & Clandinin, 1988; Diamond & Mullen, 1999; Glesne & Peshkin, 1992; Lincoln, 1998; and Mullen, Cox, Boettcher, & Adoue, 1997; Mullen & Lick, 1999).

I enacted a classroom study in 1998 that would serve to link my research to teaching through a qualitative research workshop. The course was developed in such a way as to promote two goals: one, community-building among graduate researchers and two, creative flexibility in how data is interpreted. Students in the course learned that the same data set can be represented in both conventional and alternative ways. They also learned that these different approaches can

be treated as a flexible set of choices that represent a continuum of expression rather than a dichotomy of either/or choices.

My writing and teaching focus on the creation of support groups that forge connections between academic professional development and creative research expression (see, e.g., Lieberman & Grolnick, 1997; Mullen, Whatley, & Kealy, 1999). I applied my theoretical orientation by developing a workshop format that emphasized joint discovery, varied expression, and ongoing sharing. The research workshop provided me with a context and methodology for studying/guiding collaborative, self-directed learning. Based on discoveries made available through the research workshop, I believe that others could benefit from what we experienced. This paper asks: How can we engage graduate students in their own qualitative research development within a short time frame? Also, What are some strategies for, and challenges to, this process? It is organized around themes based on pedagogical ideas and strategies for guiding qualitative research processes that can impact on graduate student development.

Guiding Qualitative Research Processes in Teaching Contexts

If qualitative inquiry represents an in-depth approach to the study of particular people and places (Glesne & Peshkin, 1992), then what can possibly be learned or practiced within a short time frame that can be of value in graduate courses? The qualitative research process is, for me, a developmental and experiential journey of becoming that is deeply expressive at conceptual, emotional, ethical, and aesthetic levels. Yet colleges of education structure qualitative graduate courses as short-term encounters between faculty and students without providing a personal history context of each person's research orientations. Also, students take qualitative research courses for a variety of reasons: some want a course that fits their schedule; some need the

course to fulfill degree requirements; and some are genuinely committed to new learning. A few students may already be using alternative paradigms, but they are typically the exception.

These variations characterized my own diverse student group of male and female Euroamericans, Afroamericans, Asians, and Latino/as. This group was majoring in the areas of instructional systems, family therapy, child development, sports psychology, and science education. The 22 students were required to bring to the first class their preliminary research questions and data sets originating in other courses or research contexts. In order of popularity, students brought research field notes, interview transcripts, surveys, documents, and journals/logs. They identified these qualitative data sources as examples of conventional research methodology; for them, journals/logs represented the most "risky" among them.

From the outset, I structured conversation to include reflection on alternative data sources and techniques such as collages, poems, videos/films, photographs, stories, and conversations (Clandinin & Connelly, 1994). While sitting in a circle, each person shared his or her research story, perspectives, and biases with the rest of us. It quickly became clear that the notion of "conventional" and "alternative" to describe qualitative research methods was new to the group. I offered that my concept of alternative research methods provides a way for thinking about personal and creative experiences in educational inquiry. I shared my belief that alternative methods can help researchers to think more deeply and with greater accountability and investment of self as they develop understandings of a social issue, setting, or participant group.

Unconventional materials are typically excluded from data sets; however, I included new forms in the class (and in this paper). I wanted to give credence to the notion that qualitative inquiry is strengthened and enhanced through creative experimentation and personal expression.

Students who include creative data sources as part of a larger effort to make sense of a research study can make their interpretations not only more tangible but also more imaginable or believable (Glesne & Peshkin, 1992). New writing needs to be appreciated on its own terms rather than from the traditional stance that writers who "experiment textually" are somehow "abdicat[ing] their responsibilities as qualitative [researchers]" (Denzin, 1997b, p. 5). Diamond and Mullen (1999) write that graduate students and faculty researchers who experiment with arts-based, literary forms can create conditions for locating new epiphanies within texts and people's lives. As this paper attempts to show, graduate students can learn how to respond to and analyze texts and situations using different qualitative methods.

The current instructional climate in higher education demands efficiency over development. Efficiency of learning contradicts the very meaning of an emergent experience that resists premature closure of a researcher's understanding and growth. Hoepfl (1997) describes the emergent design of qualitative inquiry as an important feature that requires researchers to purposefully seek meaning in context. Nonetheless, qualitative faculty face demands from graduate students for guidance on their emergent research projects. One problem is that there is an insufficient supply of these specialists; moreover, colleges of education often rely upon quantitative faculty to teach qualitative methods courses (Stallings, 1995).

I addressed the need for guidance by establishing a graduate research support group that has continued beyond the limits of my course. I also provided space for the students to present their dissertation research question(s), data sources, and methods of preliminary analyzes and to provide constructive feedback to one another. Finally, I used others' published data and my own as material for small and whole group analysis and discussion.

The inspiration for this paper comes from three sources: One, the observation that qualitative faculty need to talk about how we teach courses and learn with students. I interpret this issue to be about emergent forms of qualitative inquiry and how these can be investigated and represented with graduate students. Two, the ongoing requests I receive from university faculty to share my course syllabus that attempts to launch the development of graduate students as qualitative researchers within a six-week period. Three, my need to integrate my research and my teaching in satisfactory ways that promote my own professional development.

My message here is that experimental forms of inquiry can advance the research workshop as a place for stimulating fresh ideas that engage the qualitative development of graduate students and their texts. Although I initially believed that not much about qualitative research could be learned in just a few weeks, I now think differently. I recognize that the quality of the experience does not need to suffer despite the challenging conditions of work.

Approaching the Graduate Classroom as a Research Workshop

My graduate research community was created through two major strategies: one, the use of conventional (i.e., systematic/analytic/explanatory) and alternative (i.e., artistic/interpretive/impressionistic) approaches to presenting qualitative data; and two, demonstrations about new insights into the immediate learning environment as a research location for qualitative interpretation and community-building.

When the classroom is transformed into an analytic, creative research facility, new developments in qualitative research processes and production become available. Graduate researchers can be helped to learn about the dissertation process, academic professional development, and their own publishing potential through such research workshops. Students

equip themselves to take seriously the necessary rigor to produce impressive, large-scale works when they experiment with materials.

My own graduate students developed data sets into concepts, patterns, and displays. For example, Figures 1, 2, and 3 in this paper were all originally large-scale displays (on easel paper) that arose from a pattern analysis of transcribed exchanges between a researcher and a participant group. (I later return to my pedagogic use of McIntyre's (1997a, 1997b) conversational data.) With guidance about both conventional and alternative methods of data analysis and display, students become exposed to different forms of interpretation, not just one favored way. They can then become conceptually flexible or more analytical and creative throughout the research process.

Students grow as researchers when they learn to combine conventional and alternative modes of analysis in insightful ways. They need guidance as they combine the two modes of analyses, an area of qualitative research that is new. What might a combined mode look like? Figure 2 (that follows) shows how data can be analyzed and how key concepts (e.g., fight and flight) can be displayed through a combination of pattern development and graphic illustration. A data set (or segment) can be represented as an expressive, metaphoric display or as a visual story that has meaning for the researcher (e.g., a protected estate on a hill, as in Figure 3).

Such arts-based displays (or graphics) are sometimes strengthened when they include numbers or line references from transcriptions. The inclusion of numerical indices can help guide the viewer who may be wondering how the pattern development was arrived at and from what insights the image was shaped. With the use of such explanatory devices, the viewer will have some understanding of the context and series of associations that gave rise to the

nonstandard, creative idea. Metaphor and matrix can be treated as mutually supportive rather than as opposite forms of expression and types of display.

Mixed qualitative methods (as in Figure 2) can provide students with new understanding of participant populations, emergent or changing phenomena, and preliminary findings. However, the mixed method approach is not always desirable. Students may prefer to focus on systematic analysis and representation before turning to alternative displays, or, as is rarely the case, students may first prefer to think imaginatively before assembling patterns of how they see. In the workshop, students faced two challenges: one, shifting from conventional procedures to alternative modes; and two, finding ways to draw upon either the conventional or alternative method, depending on the focus at the time, to develop or support an interpretation.

Given the socializing forces at work in graduate schools, alternative data displays require self-scrutiny. Because of the emphasis on conventional methods throughout schooling and in qualitative courses, students tend to want to reduce and even objectify the meaning of complex data sets. Their eager response to the visually reductive and summative features of nonnumerical database management systems, such as NUDIST and ATLAS, serves to support this premise.

However, the kind of qualitative research I teach necessitates personal and communal involvement in the construction of patterns. This process elicits feelings of ambivalence, uncertainty, and flux in such sensitive areas as personal researcher identity and belief systems. Alternative data displays demand more in-depth engagement of graduate students because they must convert their insights into useful pedagogy almost immediately. Only later in their academic careers will they have the "luxury" of focusing on alternative (e.g., arts-based and literary) forms of qualitative research. (For a variety of examples produced by graduate students, teachers, and teacher educators, see Diamond & Mullen, 1999). Too much "alternative"

engagement too soon can also pose a problem, however. I agree with Eisner (1997) that "when the terrain is new, we need context [so] that we are not substituting novelty and cleverness for substance" (9). I also believe that the art of teaching and of learning require that substance and imagination be effectively combined, an area of significant challenge for many researchers.

My graduate students worked more comfortably with issues and examples of substance than with those of imagination. They shared their prescribed ideas about what "counts" as legitimate research frameworks, data, and areas of inquiry. Ironically, they felt that they knew what "counts" even though they had yet to learn of various standard methods and choices for sorting and analyzing data, and for reporting their hunches, follow-up plans, and preliminary findings. I used Miles and Huberman's (1994) system of analysis for these purposes at the encouragement of my former Chair. Work beyond these comfort areas required my participatory guidance, especially when the group used alternative perspectives and formats.

Generating Perspectives for Building Research Communities

Creativity and Interactivity

As the graduate-participants in this pedagogic experiment themselves testified, higher education institutions tend to reinforce understanding that builds on a process of making a hypothesis and proving the hypothesis that is led by instructors. Quantitative and statistical courses comprise the majority of research options for doctoral students in most colleges. I agree with Richardson (1994) that graduate students need to discover and use their personal voice and creativity in their writing and research, but this kind of learning represents a tremendous struggle and threat in most colleges. I was fortunate in that I was encouraged by mentors to use my personal creativity and interactivity as significant tools of inquiry despite institutional

counterforces. I likewise encourage my own graduate students to use their creative and relational abilities to produce deeper understandings of qualitative issues.

Applying and Critiquing Research Paradigms

One strategy that promotes graduate researcher development involves the use of course readings to study and apply research paradigms. My students used the frameworks of Guba and Lincoln (1994) on paradigm positioning (i.e., positivism, postpositivism, critical theory, and constructivism) to respond to studies (e.g., Eisner 1997; McIntyre 1997a, 1997b; Mullen, 1999) that demonstrate a range of perspectives on threshold topics in education (e.g., alternative data representation and cultural identity development). My students assessed the research paradigms that were reported in each study. They discovered implicit and unacknowledged claims and assumptions in them and shared appreciative critiques of the material they read. I encouraged their critique of my own written guidelines (and covert assumptions) for each exercise.

My students came to understand that both research studies and instructors' exercises can sometimes be immersed in paradigmatic assumptions. For example, I developed an assignment based on McIntyre's (1997a) appendix in Making Meaning of Whiteness and conversational snippets in her article, based on the book, that appeared in Teachers College Record (1997b). I used this material because it illustrates transcriptions (or data) that resulted from the researcher's conversations with her preservice participant group. In my guidelines I asked the students to apply relevant research paradigms to the appendix using Guba and Lincoln's (1994) qualitative research framework. Several groups approached the assignment more expansively; they searched for holistic ways of viewing the data and the McIntyre support group experience.

Probing the Paradigm Iceberg in Research

After reading about research paradigms, my students analyzed the claims and assumptions of researchers in some current studies. This activity perpetuated a new level of awareness that extended to my own learning. Notably, students performed a subtle reading of the value orientations or "hidden paradigms"--what they called "paradigm icebergs"-- implicit in an article that I co-authored. One group concluded that "while constructivist in nature with respect to its methodologies, the assumptions that undergird these come from postpositivism and critical theory" (research memo). Students argued that a predetermined value system influenced the processes and outcomes of my collaborative study of a multicultural literacy program. They challenged me to remember that constructivism is supposed to be about the discovery of values and meaning in action with others (Guba & Lincoln, 1994). Through my openness to their reflective critiques, the students were able to build a research community that took risks.

Where postpositivist leanings are evident in constructivist studies, it can be argued that predetermined values and assumptions have not been declared. "Watch out for paradigm icebergs!" my students proudly exclaimed as they shared a display of a massive iceberg exploding inside a serene landscape (representing constructivist studies like my own). The new learning enabled us to probe those paradigm leakages that perhaps undermine and even contradict researchers' claims and findings. A problematic constructivist study can, for instance, contain instances of postpositivism (a priori assumptions about the world), or critical theory (claims about the prevalence of power structures)--in other words, unacknowledged paradigm leakages. We speculated that there may be no such thing as pure constructivism. Or, put another way, researchers are not always completely aware of their deeply held tacit beliefs and values.

Exhibiting Standard and Creative Data Demonstrations

For this paper, I selected from these workshop data sources: six group assignments, including data analyses and reflective memos; 12 sets of verbal reports on works-in-progress (audiotaped and transcribed); and 30 data displays produced by student groups. I tape-recorded the reflections of each student group and, in one instance, played the tape to prompt writing. I also tape-recorded the verbal reports of the groups' explanations of their displays. Through all of these qualitative data-gathering activities, I deliberately made explicit my work as a researcher. The students' displays resulted from our conventional and alternative experiments in data analysis.

The following displays represent selections from my McIntyre exercise. This group assignment required that my students analyze and code transcription data about the cultural identity of white student teacher participants. They were also asked to create patterns by applying what Miles and Huberman (1994) call "summarizing notations" to "chunks" of data. They wrote memos based on preliminary insights and observations. Next, they produced a display. I will now illustrate that the same data set can be constructed/displayed in conventional and alternative ways to provoke reflection.

Conventional Display: Metacodes and Subcodes

Figure 1, produced by a student group, is a matrix. This display of codes features main categories and pattern themes (e.g., racism, feelings, and resistance), and subcodes or secondary themes (e.g., racism as "black" and "white" issues, feelings as "anger" and "worked up," and "resistance" as "negativism" and "doubtful"). The most salient concepts (codes) and lines in McIntyre's field notes, as perceived by this group, are provided in a columnar structure.

Insert Figure 1 about here

The matrix is helpful for keeping track of processes during data analysis that can lead to key patterns or links among concepts. It is also a record of specific locations in transcriptions (and other data sources) of salient examples that might be included in a study. This kind of display works well for students. They like the promise of developing a snapshot that can help them gain a macro perspective on data and also establish fruitful leads. As discussed in the workshop, Figure 1 could be improved upon. As examples:

One column could have been added that briefly narrates the salient examples.	Another column could have served to record researcher thoughts and impressions.

As a cautionary note, I found that my students overstated preliminary ideas as findings rather than as leads when they used the conventional matrix format. We talked about the language of certainty they used for emergent ideas and about the need to establish tentativeness during inquiry phases. The alternative format facilitates these exploratory directions.

Alternative Network (or Mixed Methods) Display: Fight Versus Flight

A second group analyzed the same data set about white cultural identity and produced an alternative network display that I define as a visual web or arrangement of primary and secondary concepts as derived from an analysis of data. The student pair called their display "Feelings of Fight and Flight." In memo form, they wrote:

Dear [Anonymous]:

Our concept map illustrates the interlinking of two main codes that we just developed--"fight" (or explicit discussion of racial identity issues) and "flight" (or avoidance of the issue which McIntyre calls "white talk"). The issue of responsibility for Euroamericans and their/our racist reactions and feelings are reflected in the degree to which they/we take responsibility for their/our "white talk" . . . . Sergio and Sarah

This group developed two patterns that, for them, explained some of the tensions at work in McIntyre's (1997a, 1997b) confrontational, change-oriented study. Patterns of "flight" from the study of white racism among the preservice student participants were evident in strategies of avoidance, interruption, [dismissive] attitudes, silence, confusion, and fear. In contrast, their capacity to "fight" personal, institutional, and societal racism was also evident. The patterns my students identified in the data focused on argumentation, disruption (of another's "white talk"), understanding, and condescension--all behaviors that also occurred during consciousness-raising efforts with the young, white student-participants in McIntyre's study.

Insert Figure 2 about here

During the presentation of this display I commented that it could be enhanced with examples (and line references) from the transcriptions. I asked, "How is the viewer to know how the dual concept pattern (fight or flight) has been developed?" I added that Figure 2 shows dynamic, curvilinear shapes that suggest tension in the dialogue/data.

As with the other helpful displays, I used a scanner to electronically capture Figure 2.

I then enlarged an essential part that I thought invited further reflection. I also magnified the fight section to draw attention to how, in my reading of the dialogue, this pattern appeared less developed and more fragmented than the flight pattern. Others agreed with my position, and so I encouraged the display-makers to reflect on the distributed weight of the two patterns--did they need to be balanced or made unequal, and for what reasons and to what effect? My message was that inquiry does not entail "one-stop shopping," but rather ongoing re/view.

Arts-Based Display: "This is Not an Issue in My House"

Figure 3 was named with intended irony by its makers who borrowed the quote "This is not an issue in my house" from one of McIntyre's participants. As with Figures 1 and 2, this illustration resulted from data analysis that featured, for them, themes of ignorance, blindness, and denial of one's own white privilege and power. Here, the group turned these conceptual categories (or metacodes) into pathways (or communication arteries). The pathways on the display lead to a protected shelter that preserves white racist attitudes. The chosen infrastructure is an Euroamerican family home characterized as an isolated estate on a hill with barred windows. In their artistic display, the pathway leads not to serenity (as implied by the smiling faces) but to strong emotions (depicted as a lightning storm). Emotions expressed in the rooftop activity are anxiety, fear, anger, resistance, and denial. The pathway itself is composed of such elements as diffusion, shifting the focus, and interruption--all of which are major strategies for promoting and sustaining white racist talk and, consequently, racial cloistering or segregation.

Insert Figure 3 about here

This high-risk, arts-based sociopolitical illustration was generated by graduate students who have taught in white majority institutions. Students who had been teachers brought sensitivity to the ethnic issues in this research activity. Regarding improvement, the display could benefit from "evidence" of its metaphoric view. Either on the display itself or elsewhere, the locations of salient data and concepts could have been indicated. Moreover, the group could have composed a detailed reflective memo to document their creative thought process.

Providing Strategies for Graduate Researcher Development

From this study, I have discovered 10 strategies for studying and promoting qualitative graduate researcher development and workshops, all of which have been discussed in this paper.

1. Systematic analysis and conventional reporting enables progress in research.
2. The use of alternative and artistic approaches stretches and deepens research perspectives.
3. A range of conventional and alternative displays offer different perspectives on data.
4. A combination of mixed qualitative methods expands limits in research analysis.
5. Flexibility in qualitative research supports awareness of holistic (nonparadigmatic) positions.
6. Existing studies can be analyzed for tensions between inquiry claims and hidden paradigms.
7. Self-awareness facilitates rigorous examination of research claims and assumptions.
8. Creativity and interactivity in writing and research are key resources for development.
9. Instructors should demonstrate participatory learning and their own research processes.
10. The college classroom needs to be recreated as a discovery-oriented research workshop.

Reflections of the Graduate Student-Participants

Did my students change their minds about what qualitative research can be as a result of our research-oriented workshop? As an educator, this question was foremost in my mind. I constructed preliminary assessments of graduate student learning from two sets of course

evaluations obtained in June 1998. These indicate that the 22 students showed commitment to the ideas, strategies, and methods of our joint work that ranged from support for the goals of the course to an investment in continuing the research methodology in future work.

Based on the evaluation forms that I analyzed thematically, students' comments show that four distinct benefits were realized: quality of the experience--"the quality of the experiences, allowing us to make sense of qualitative data analysis coupled with the professor's pleasing personality, meant that I could not help learning in this course because of the environment that was encouraged, created, and sustained over the six weeks. I would love to make a display of my learning in this course!"; interpersonal growth--"I'm sure that at first we appeared to be a bunch of jaded doctoral students (we are somewhat), but the professor pulled us out of our shells and got us to feel and interact. I tried new things and got hands-on experience with varied styles of displays/matrices. Also, there was a concerted effort on the professor's part to get us to work with as many other classmates as possible, which led us to exchange ideas and philosophies with people we would never have otherwise gotten to know so well and to appreciate so much"; professional and intellectual development--"I thought that I had nothing to contribute to the "art side" of qualitative research. But here I am now in the process of writing a paper for submission to a journal with a colleague called "Improving Performance in the Workplace by Stimulating the Creative Process"; creative experimentation--"The creativity aspect was such a unique and fresh approach to qualitative research" and "I now have a clear understanding that qualitative studies do not have to be in the standard form at all times and that the field is open to different alternative ideas. I have learned to combine data with visual representation and product development." It appears from such comments that the graduate students learned from the various creative and collaborative approaches I used with them.

Implications of the Experimental Workshop Format

Graduate student research development represents a relatively new area of study in the qualitative literature. In the workshop, graduate students learned about conventional and alternative approaches to qualitative research as well as about mixed methods. Configured as a support group, the students shared their desire for (and fear of) exploratory learning and for first-hand experience with emergent forms of research. Students applied their energies to becoming flexible researchers capable of substantive and imaginative work. An unresolved problem that they experience, and that colleges have yet to resolve, is the shortage of qualitative faculty to teach methods courses and to provide guidance beyond them.

The experimental workshop format is an exciting alternative to the "stand and deliver" lecture style that predominates in colleges of education. It engages a wider spectrum of choices and discoveries that are important for graduate researcher development. One of my learnings from this study is that graduate students develop when they each treat qualitative issues and data in both systematic and metaphoric ways. Also, my students coped better than I anticipated with those constraints of time and space that shaped our work together.

With encouragement supported by demonstration, graduate students can begin to move beyond their traditional research conditioning to take risks, to work as a team, and to include artistry in their work. Graduate students need invitations, not just structured activities, to explore beyond their comfort levels. This means that we who teach qualitative research courses need to adjust our own comfort levels. We need to use methodological innovations that facilitate research flexibility, creative expression, collaborative engagement, and community development. We, the university educators, will also " . . . have to find ourselves and our voices, since breaking out of our scholarly 'native languages' and learning new ones to match our new commitments

will not be easy" (Lincoln, 1997, p. 42). Inquiry that links research and teaching has the great potential to honor commitments to better integrate our teaching and researching selves.

Acknowledgments

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Figure Captions

Figure 1. Preliminary Metacodes and Subcodes (Co-designed, 1998).

Figure 2. Feelings of Fight and Flight (Co-designed, 1998).

Figure 3. "This is Not an Issue in My House" (Co-designed, 1998).

Code	Subcode	Lines in Field notes P. 159-160	Lines in Field notes P. 165-166
Racism	Black	35, 42	
	White	51, 49	2, 14, 50
Feelings	Anger	10, 16, 19, 21	
	Worked up	26	
Resistance	Negativism		39, 41-43
	Doubtful		13-15
Compliance	agreeing	19	49,
	status quo		55
Change	past	28	
	Future		58
Suggestion	Change it	31	
	Tell them	25	

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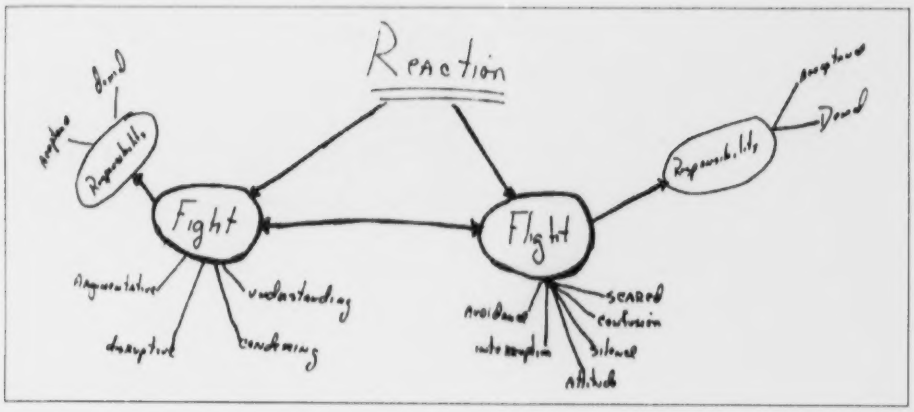

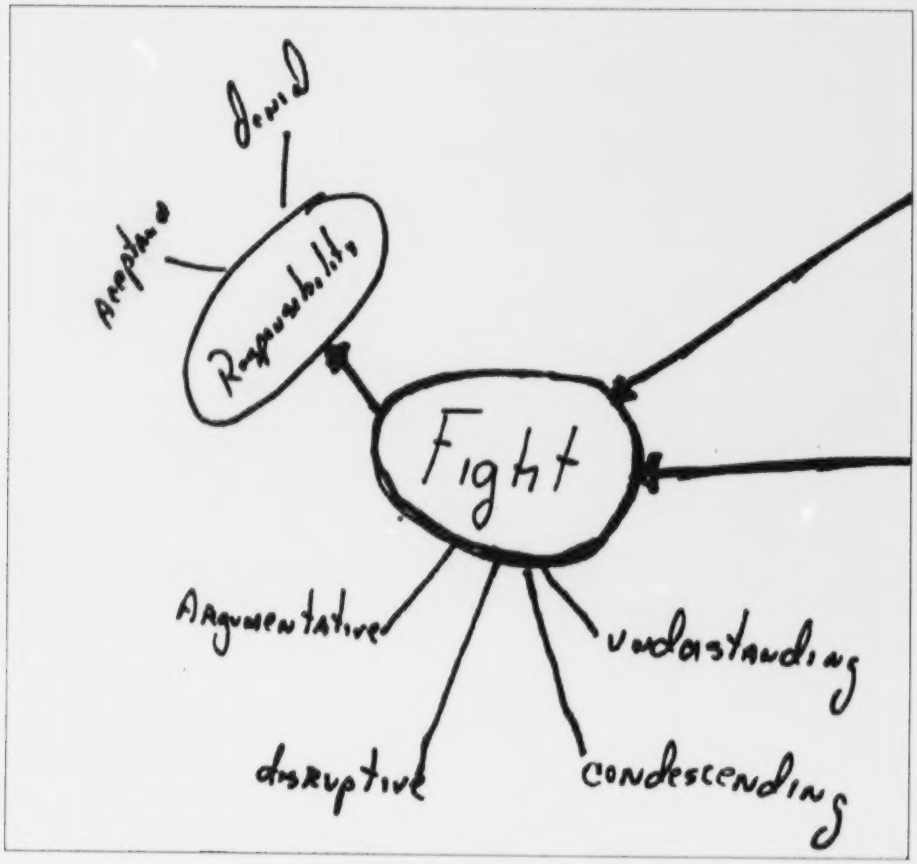

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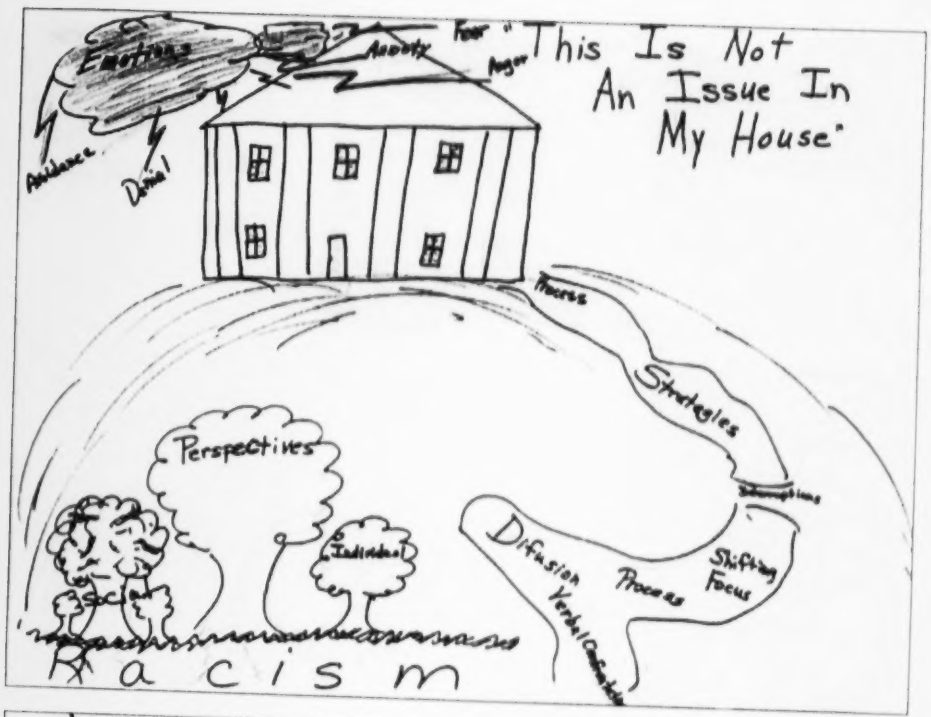

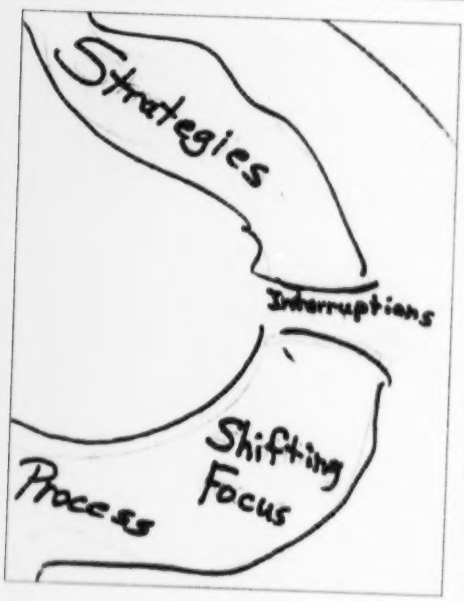

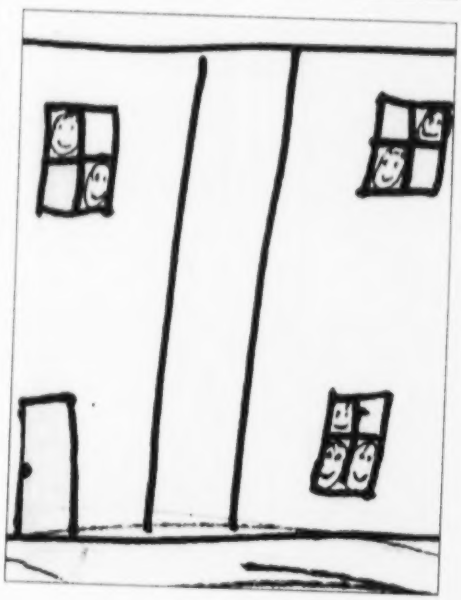

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